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Jellison, Jr. et al.

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(54) **PODCAST INTERFACE**

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(73) Assignee: **iHeartMedia Management Services, Inc.**, San Antonio, TX (US)

(*) Notice: Subject to any disclaimer, the term of this patent is extended or adjusted under 35 U.S.C. 154(b) by 556 days.

This patent is subject to a terminal disclaimer.

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Related U.S. Application Data

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(51) **Int. Cl.**
G06F 16/00 (2019.01)
G06F 16/11 (2019.01)
(Continued)

(52) **U.S. Cl.**
CPC **G06F 16/116** (2019.01); **G06F 16/4393** (2019.01); **G11B 27/034** (2013.01)

(58) **Field of Classification Search**
CPC .. G06F 16/116; G06F 16/4393; G11B 27/034
See application file for complete search history.

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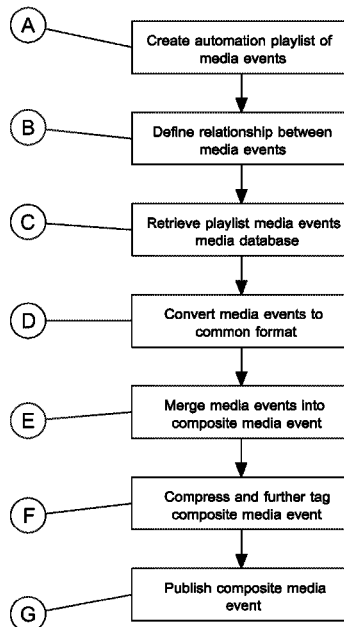
Primary Examiner — Shew Fen Lin

(74) *Attorney, Agent, or Firm* — Garlick & Markison; Edward J. Marshall; Timothy D. Taylor

(57) **ABSTRACT**

A method of and apparatus for content assembly is provided by which an automation playlist of media events is created and published as a podcast. The publishing includes a podcast automation interface defining: a web syndication format, one or more RSS (Really Simple Syndication) channels for the publishing of the podcast, one or more RSS (Really Simple Syndication) variables for the publishing of the podcast, a podcast feed, wherein the podcast automation interface is used to create or update a local copy of one or more of: an RSS file or a web feed and distribute the podcast over a network.

20 Claims, 19 Drawing Sheets



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Fig. 1

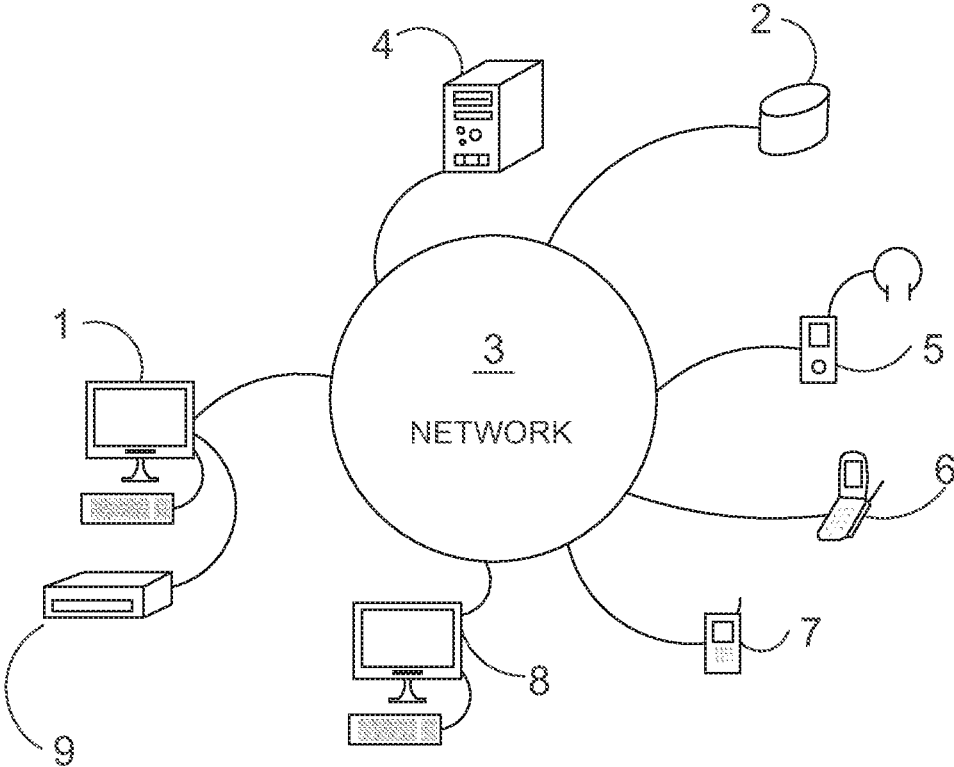


Fig. 2

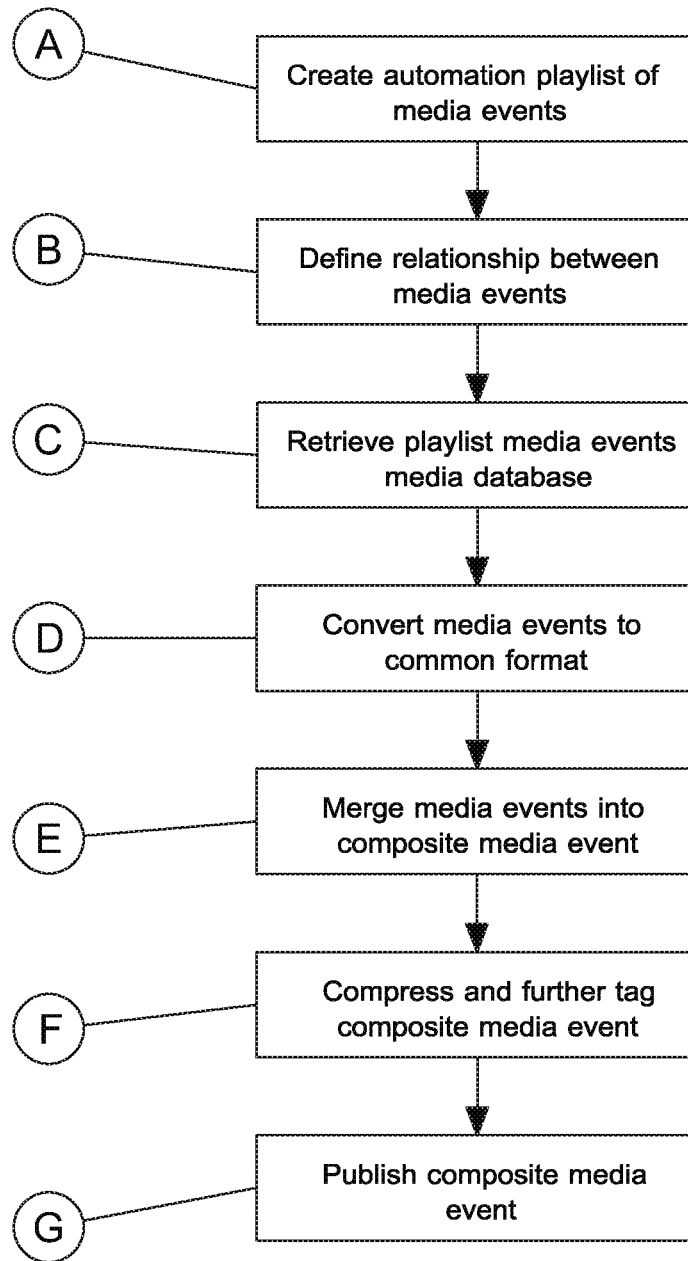


Fig. 3

The screenshot shows a radio log software interface. At the top, there is a menu bar with icons for Logs, Clocks, Event Logs, Event Clocks, Copy Hour, Delete Hour, Delete, Generate Log, Segue, Voice TRAC, Data Transfer, Load, Load, Verify, Print, Undo, Home, ReGen, Rename, Simulate, and Save. Below the menu bar is a status bar with a clock display showing 00:01:02:03:04:05:06:07:08:09:10:11:12:13:14:15:16:17:18:19:20:21:22:23:24. Below the status bar is a control panel with fields for Station (BATCAVE), Log Date (04/18/2005), Display, Hard Time (OFF), and Hour 9 Underfilled (00:18:23). Below the control panel is a table with columns: Start Time, Description, Number-Cut, Length, and User defined. The table contains a list of log entries with their respective times, descriptions, and other details. Callouts 10-17 point to various elements of the interface, and callouts 12-16 point to the table area.

Start Time	Description	Number-Cut	Length	User defined
00:25:23	No Title	007817-001	00:22:0	Artist - Unknown Artist
08:11:43	EVENT LOG START			
08:31:44	EVENT LOG START			
08:44:35	EVENT LOG START			
08:56:09	EVENT LOG START			
09:00:00	TOP OF HOUR			
09:15:06-E	(:08)LIFESTYLES OF THE RICH & FAMOUS	001304-001	03:09:7	Artist - Good Charlotte
09:18:09-E	animal encounter	010172-000		
09:18:09-E	(:00)GREAT HIGH MOUNTAIN TOUR	010042-001	01:00:0	
09:19:09-E	(:11)MISS INDEPENDENT	000290-001	03:34:2	Artist - Kelly Clarkson
09:22:38-E	SPOT BLOCK		00:00:0	
09:22:38-E	animal encounter	010163-000		
09:22:38-E	animal encounter	972344-107	00:15:7	
09:22:54-E	END BLOCK			
09:22:54-E	(:00)One Hundred Ways	002069-001	04:14:0	Artist - James Ingram
09:27:03-E	(:11)THIS KISS	001178-001	03:12:8	Artist - Faith Hill
09:30:05-E	SPOT BLOCK		00:00:0	
09:30:05-E	asdfasdfsdfasdfsdf	010178-001	01:58:0	
09:32:03-E	Test for Scheduled FTP Audio	065400-002	00:03:9	
09:32:07-E	story send to nexgen 2	010191-002	00:41:5	
09:32:48-E	END BLOCK			
09:32:48-E	(:02)SOMEDAY	001239-001	03:28:6	Artist - Nickelback
09:36:07-E	Moran and Kufra George	010126-003	00:44:0	
09:36:51-E	AT10A_101604-101704_H3S5	010218-000		
09:36:51-E	(:00)"Lie To Me"	089789-001	04:53:6	Artist - Johnny Lang
09:10:35	EVENT LOG START			
09:13:14	EVENT LOG START			

Fig. 4

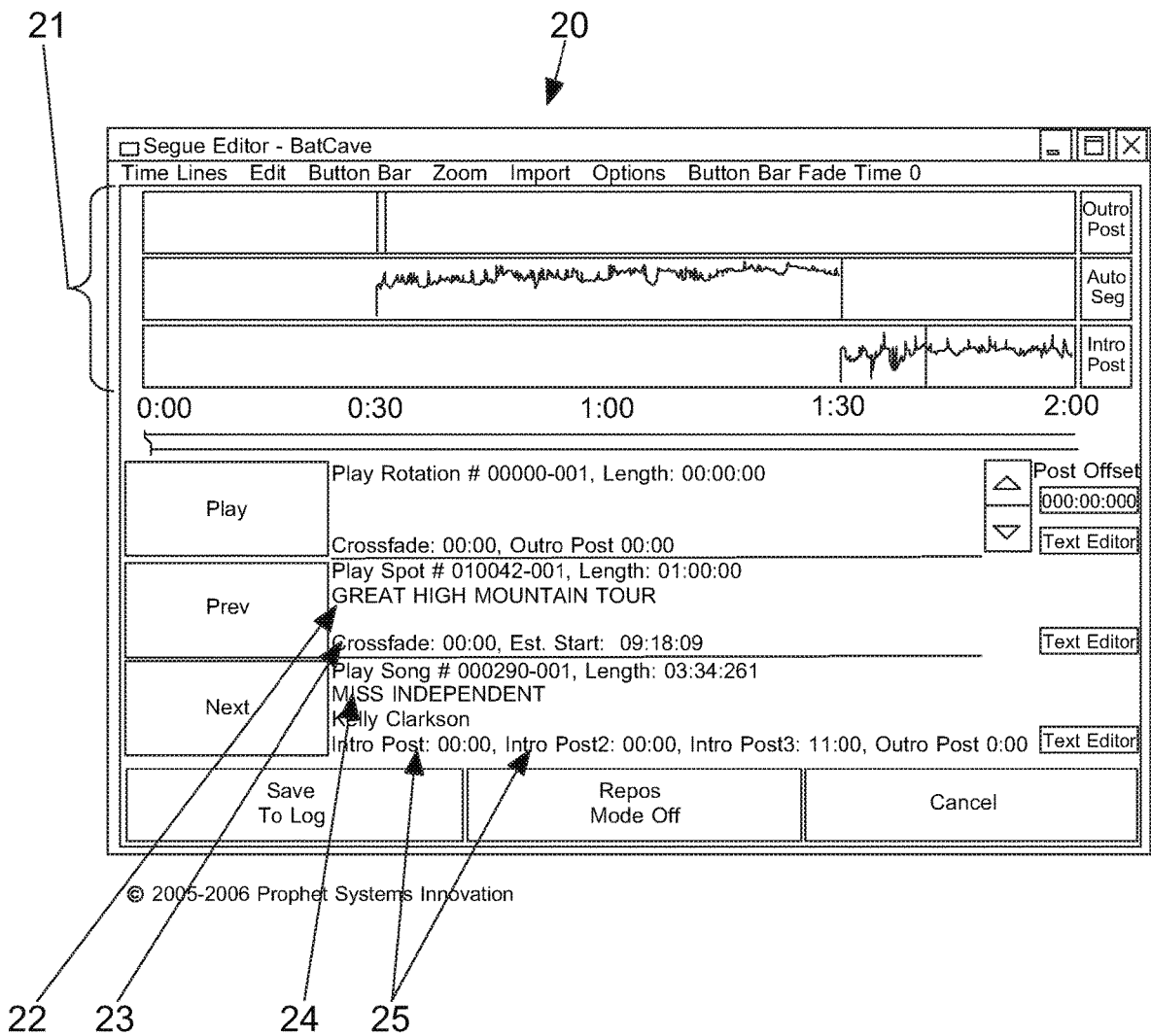


Fig. 5

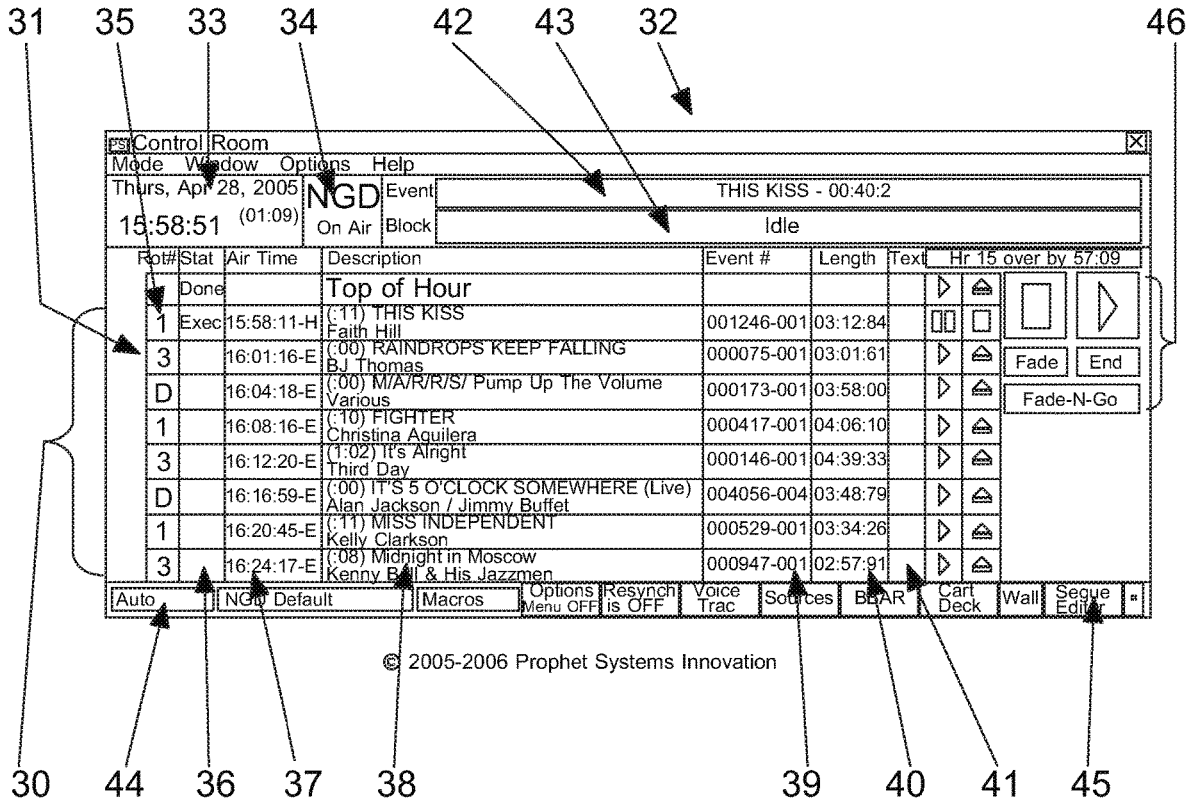


Fig. 6

Log

Clock

00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Station: SMOOV

Start Time: 16:02:36-E (:00)Hold, 16:03:07-E ANY cate, 16:05:37-E (:00)The, 16:09:28-E (:00)Don't, 16:17:15-E (:00)Life, 17:00:00-E TOP OF, 17:00:00-E (:00) Nob, 17:03:26-E (:00)Moo, 17:06:30-E (:00)The, 17:10:59-E (:00)Bour, 17:13:41-E (:00)The, 17:15:24-E ANY cate, 17:15:24-E (:00) Fron, 18:00:00-E TOP OF, 18:00:00-E (:00)For Y, 18:13:00-E ANY cate, 18:13:00-E (:00)Slow, 18:05:51-E ANY cate, 18:05:51-E (:00)Gold, 18:08:35-E (:00)Cryin

Display: [Dropdown]

Hard Time: OFF

Hour 17 Underfilled by: 00:42:07

Number-Cut	LMCF	User defined
000120-001	00:31:0	Artist - Beastie Boys
000022-001	02:30:0	Artist - Lulu
000089-001	03:51:0	Artist - Gary Allan
000117-001	07:47:0	Artist - Meat Loaf
000023-001	03:26:0	Artist - Carly Simon
000024-001	03:04:0	Artist - Shirley Bassey
000131-001	04:29:0	Artist - Beastie Boys
000087-001	02:42:0	Artist - Gary Allan
000014-001	01:43:0	Artist - Monty Norman
000015-001	02:29:0	Artist - Matt Monro
000025-001	03:00:0	Artist - Sheena Easton
000123-001	02:51:0	Artist - Beastie Boys
000016-001	02:44:0	Artist - Shirley Bassey
000085-001	04:11:0	Artist - Gary Allan

Options: Resynch, Voice, Sources, BEAR, Cart Deck, Wall, Segue Editor

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51 50 52

Fig. 7

The screenshot shows a software interface for creating a podcast. At the top, there is a menu bar with options: Log, Clock, Logs, Clocks, Event Logs, Event Clocks, Copy Hour, Delete Hour, Delete, Generate Log, Segue, Voice TRAC, Data Transfer, Load, Verify, Print, Undo, Home, ReGen, Rename, Simulate, and Save. Below the menu bar is a toolbar with icons for each of these functions. The main window displays the station name 'SMOOV' and a time display '00:42:07'. A 'Creating Podcast' dialog box is open, showing a list of tracks being prepared and a progress bar for 'Converting MPEG-1 to FcM'. The tracks listed in the dialog are: 'Nobody Does It Better', 'Moonraker', 'The New Style', and 'Bourbon Borderline'. The main window also displays a list of tracks with their start times and durations. The tracks are: '16:02:36-E (:00)Hold', '16:03:07-E ANY cate', '16:05:37-E (:00)The', '16:09:28-E (:00)Don't', '16:17:15-E (:00)Life', '17:00:00-E TOP OF', '17:00:00-E (:00) Nob', '17:03:26-E (:00)Moo', '17:06:30-E (:00)The', '17:10:59-E (:00)Bour', '17:13:41-E (:00)The', '17:15:24-E ANY cate', '17:15:24-E (:00) Fron', '18:00:00-E TOP OF', '18:00:00-E (:00)For Y', '18:13:00-E ANY cate', '18:13:00-E (:00)Slow Ride', '18:05:51-E ANY category', '18:05:51-E (:00)Goldfinger', and '18:08:35-E (:00)Cryin' For Nothin''. The tracks are listed with their start times and durations. The tracks are: '16:02:36-E (:00)Hold', '16:03:07-E ANY cate', '16:05:37-E (:00)The', '16:09:28-E (:00)Don't', '16:17:15-E (:00)Life', '17:00:00-E TOP OF', '17:00:00-E (:00) Nob', '17:03:26-E (:00)Moo', '17:06:30-E (:00)The', '17:10:59-E (:00)Bour', '17:13:41-E (:00)The', '17:15:24-E ANY cate', '17:15:24-E (:00) Fron', '18:00:00-E TOP OF', '18:00:00-E (:00)For Y', '18:13:00-E ANY cate', '18:13:00-E (:00)Slow Ride', '18:05:51-E ANY category', '18:05:51-E (:00)Goldfinger', and '18:08:35-E (:00)Cryin' For Nothin''. The tracks are listed with their start times and durations. The tracks are: '16:02:36-E (:00)Hold', '16:03:07-E ANY cate', '16:05:37-E (:00)The', '16:09:28-E (:00)Don't', '16:17:15-E (:00)Life', '17:00:00-E TOP OF', '17:00:00-E (:00) Nob', '17:03:26-E (:00)Moo', '17:06:30-E (:00)The', '17:10:59-E (:00)Bour', '17:13:41-E (:00)The', '17:15:24-E ANY cate', '17:15:24-E (:00) Fron', '18:00:00-E TOP OF', '18:00:00-E (:00)For Y', '18:13:00-E ANY cate', '18:13:00-E (:00)Slow Ride', '18:05:51-E ANY category', '18:05:51-E (:00)Goldfinger', and '18:08:35-E (:00)Cryin' For Nothin''.

Fig. 8

Log																					
Clock																					
00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24																					
Station	Creating Podcast						Display	<input checked="" type="checkbox"/>	Time	Hour 17 Underfilled by 00:42:07											
SMOOV	Working Directory: C:\New\podcast						Export File Name: Smoov_20060602		MCF	User defined											
Start Time																					
16:02:36-E	(:00)Hold	Preparing 1 of 5: Nobody Does It B						Please, wait...		Artist - Beastie Boys											
16:03:07-E	ANY cate	Preparing 2 of 5: Moonraker								Artist - Lulu											
16:05:37-E	(:00)The	Preparing 3 of 5: The New Style								Artist - Gary Allan											
16:09:28-E	(:00)Don't	Preparing 4 of 5: Bourbon Borderlin								Artist - Meat Loaf											
16:17:15-E	(:00)Life	Preparing 5 of 5: James Bond Them								Artist - Carly Simon											
17:00:00-E	TOP OF	Running XLR8R - Podcast Wizard								Artist - Shirley Bassey											
17:03:26-E	(:00)Moo							43:0	Artist - Monty Norman												
17:06:30-E	(:00)The							29:0	Artist - Matt Monro												
17:10:59-E	(:00)Bour							00:0	Artist - Sheena Easton												
17:13:41-E	(:00)The							00:0	Artist - Sheena Easton												
17:15:24-E	ANY cate							00:0	Artist - Sheena Easton												
17:15:24-E	(:00) Fron							00:0	Artist - Sheena Easton												
18:00:00-E	TOP OF							00:0	Artist - Sheena Easton												
18:00:00-E	(:00)For Y							00:0	Artist - Sheena Easton												
18:13:00-E	ANY cate							00:0	Artist - Sheena Easton												
18:13:00-E	(:00)Slow Ride							00:0	Artist - Sheena Easton												
18:05:51-E	ANY category							00:0	Artist - Sheena Easton												
18:05:51-E	(:00)Goldfinger							00:0	Artist - Sheena Easton												
18:08:35-E	(:00)Cryin' For Nothin'							00:0	Artist - Sheena Easton												
<table border="1"> <tr> <td>Auto</td> <td>Smoov Default</td> <td>Macros</td> <td>Event Mode OFF</td> <td>Options Menu OFF</td> <td>Resynch is OFF</td> <td>Voice Trac</td> <td>Sources</td> <td>BBAR</td> <td>Cart Deck</td> <td>Wall</td> <td>Segue Editor</td> </tr> </table>										Auto	Smoov Default	Macros	Event Mode OFF	Options Menu OFF	Resynch is OFF	Voice Trac	Sources	BBAR	Cart Deck	Wall	Segue Editor
Auto	Smoov Default	Macros	Event Mode OFF	Options Menu OFF	Resynch is OFF	Voice Trac	Sources	BBAR	Cart Deck	Wall	Segue Editor										

Fig. 9

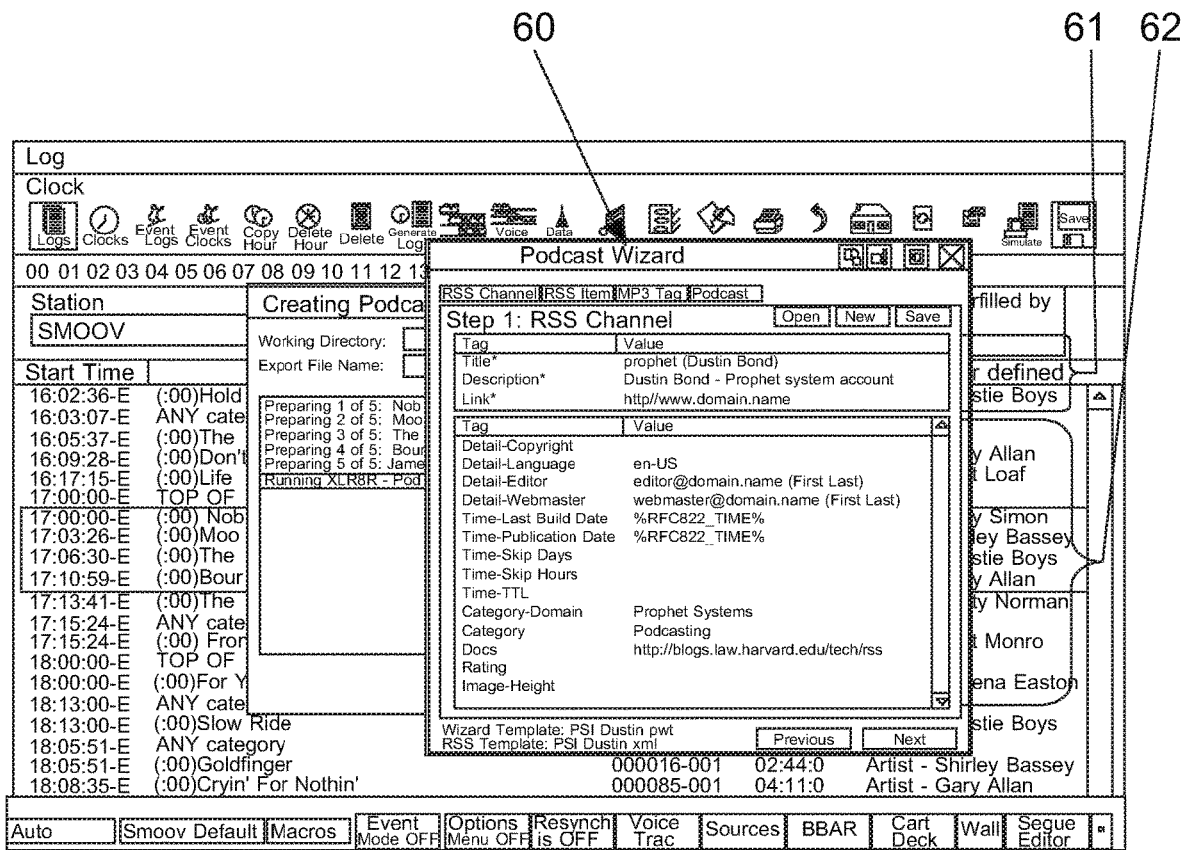


Fig. 10

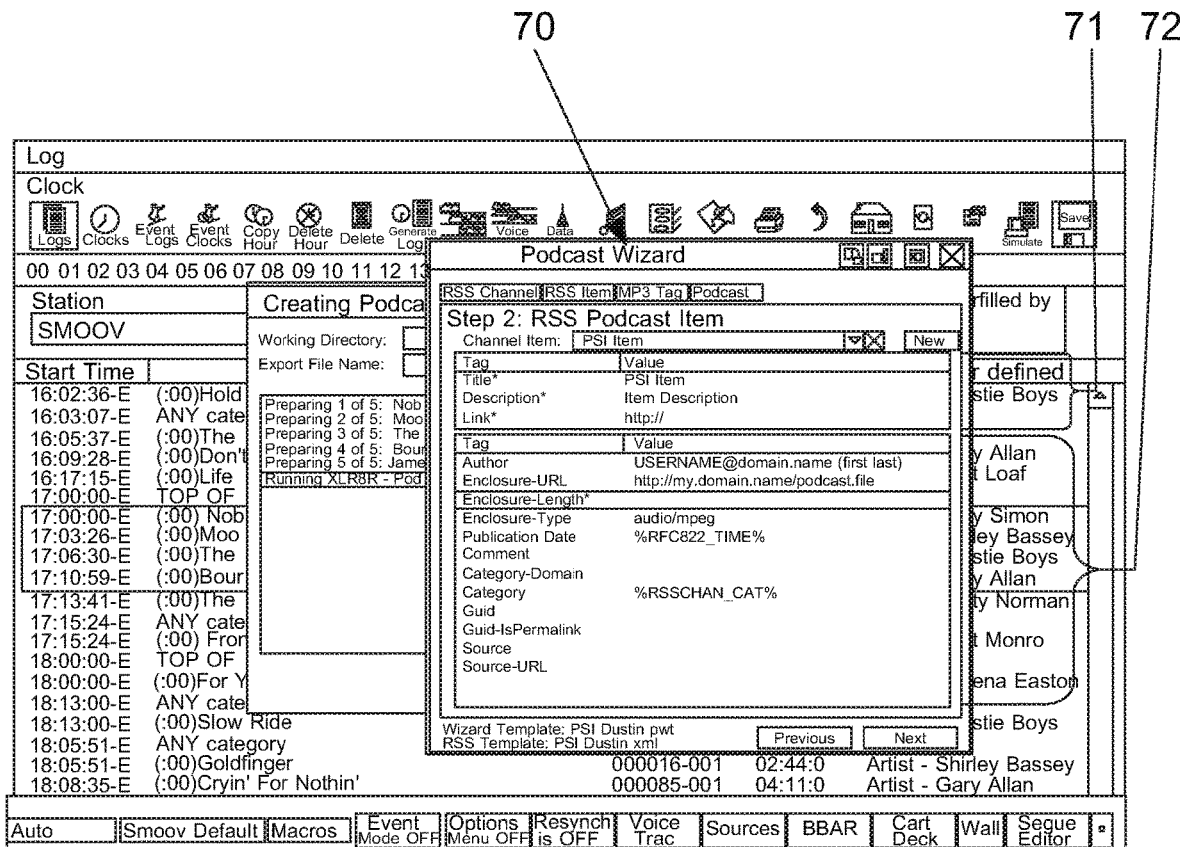


Fig. 11

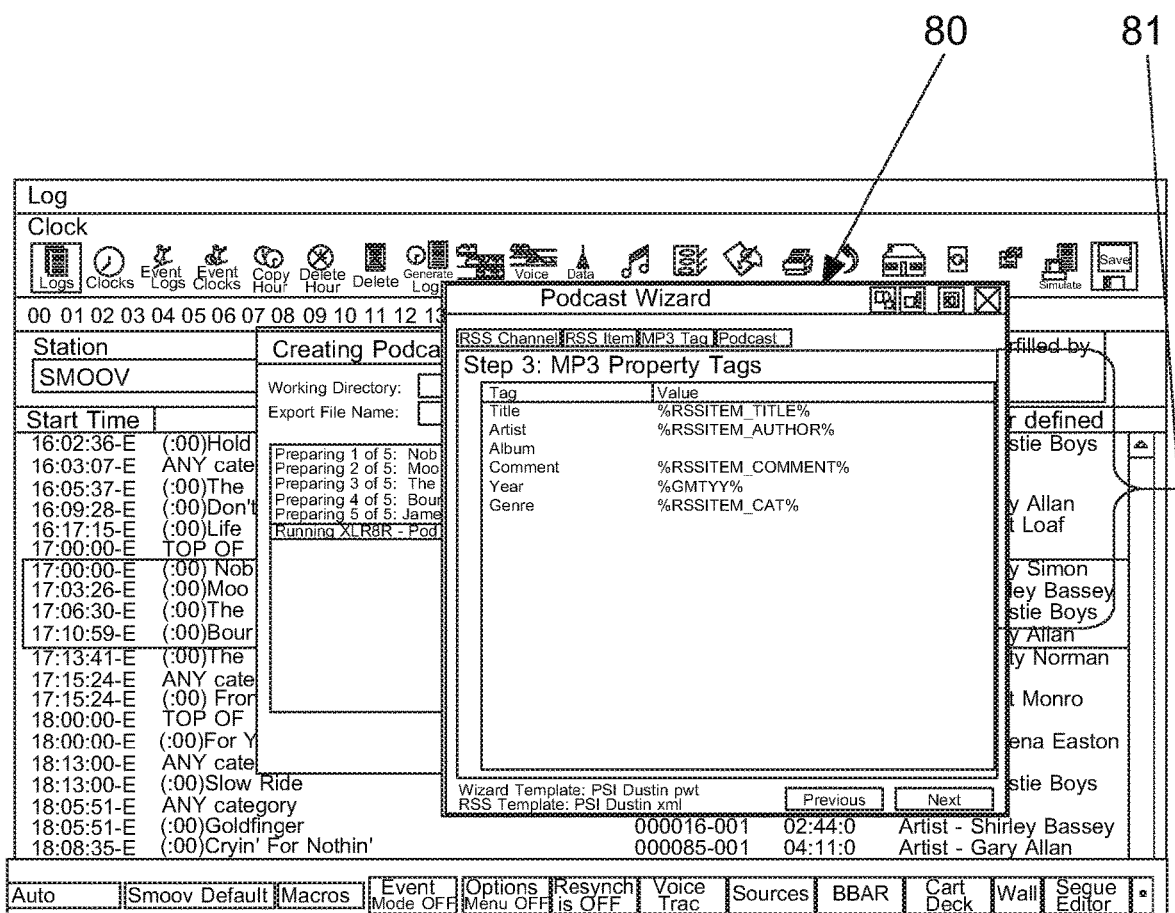


Fig. 12

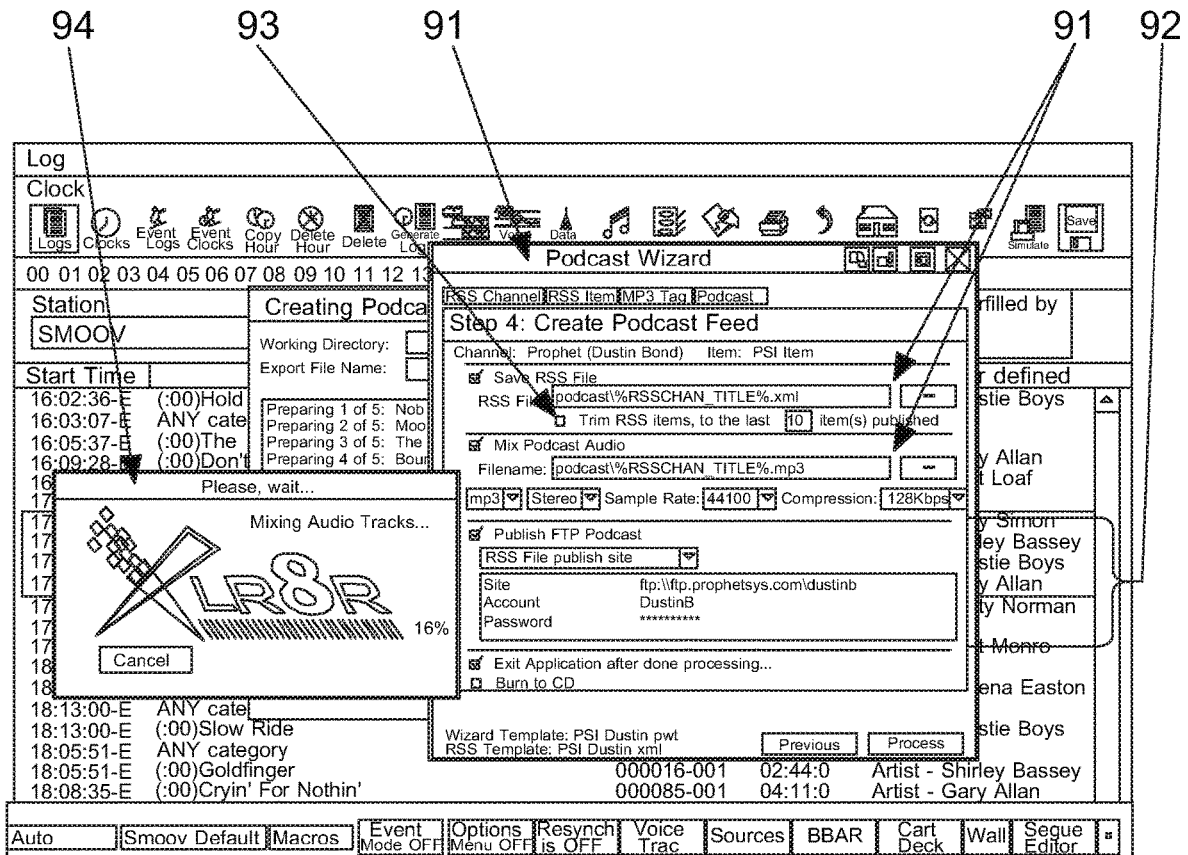


Fig. 13

The screenshot displays the 'NexGen Audio Control System - Smoov' interface. At the top, there is a 'Log' section and a 'Clock' section with a timeline from 00 to 13. A 'Podcast Wizard' dialog box is open, showing 'Step 4: Create Podcast Feed'. The wizard includes fields for 'RSS Channel', 'RSS Item', and 'MP3 Tag', and options for 'Save RSS File', 'Trim RSS items', and 'Mix Podcast Audio'. A progress window is overlaid on the wizard, displaying 'Converting to MP3 file format...' with a progress bar at 53% and a 'Cancel' button. The background interface shows a 'Station' list with 'SMOOV' selected and a 'Log' table with columns for time and event descriptions. At the bottom, there is a status bar with system information: '12:52:14:16 CPU#0 of 3, m=14591, P=00123, AS=139790, DB=119980, T=10, QS-1=64'.

Fig. 14

NexGen Audio Control System - Smoov

Log

Clock

00 01 02 03 04 05 06 07 08 09 10 11 12 13

Station: SMOOV

Start Time

16:02:36-E	(:00)Hold
16:03:07-E	ANY cate
16:05:37-E	(:00)The
16:09:28-E	(:00)Don't
16:17:15-E	(:00)Life
17:00:00-E	TOP OF
17:00:00-E	(:00)Nob
17:03:26-E	(:00)Moo
17:06:30-E	(:00)The
17:10:59-E	(:00)Bour
17:13:41-E	(:00)The
17:15:24-E	ANY cate
17:15:24-E	(:00)Fror
18:00:00-E	TOP OF
18:00:00-E	(:00)For Y
18:13:00-E	ANY cate
18:13:00-E	(:00)Slow Ride
18:05:51-E	ANY category
18:05:51-E	(:00)Goldfinger
18:08:35-E	(:00)Cryin' For Nothin'

Creating Podca

Uploading c:\Podcast\Prophet(Dustin Bond)\PSI Item.mp3

3055 Kbps 1492 / 28954 Kb

Working Directory: % 5 em

Export File Name: xml

Cancel

Trim RSS items, to the last 10 item(s) published

Mix Podcast Audio

Filename: podcast%\RSSCHAN TITLE%.mp3

mp3 Stereo Sample Rate: 44100 Compression: 128Kbps

Publish FTP Podcast

RSS File publish site

Site ftp:\ftp.prophetsys.com\dustinb

Account DustinB

Password *****

Exit Application after done processing...

Burn to CD

Wizard Template: PSI Dustin.pwt

RSS Template: PSI Dustin.xml

Previous Next

000016-001	02:44:0	Artist - Shirley Bassey
000085-001	04:11:0	Artist - Gary Allan

Auto Smoov Default Macros Event Mode OFF Options Menu OFF Resynch is OFF Voice Trac Sources BBAR Cart Deck Wall Segue Editor

12:54:06:54 CPU#0 of 3, m=13438, P=00193, AS=138688, DB=118864, T=10, QS-1=64

Fig. 15

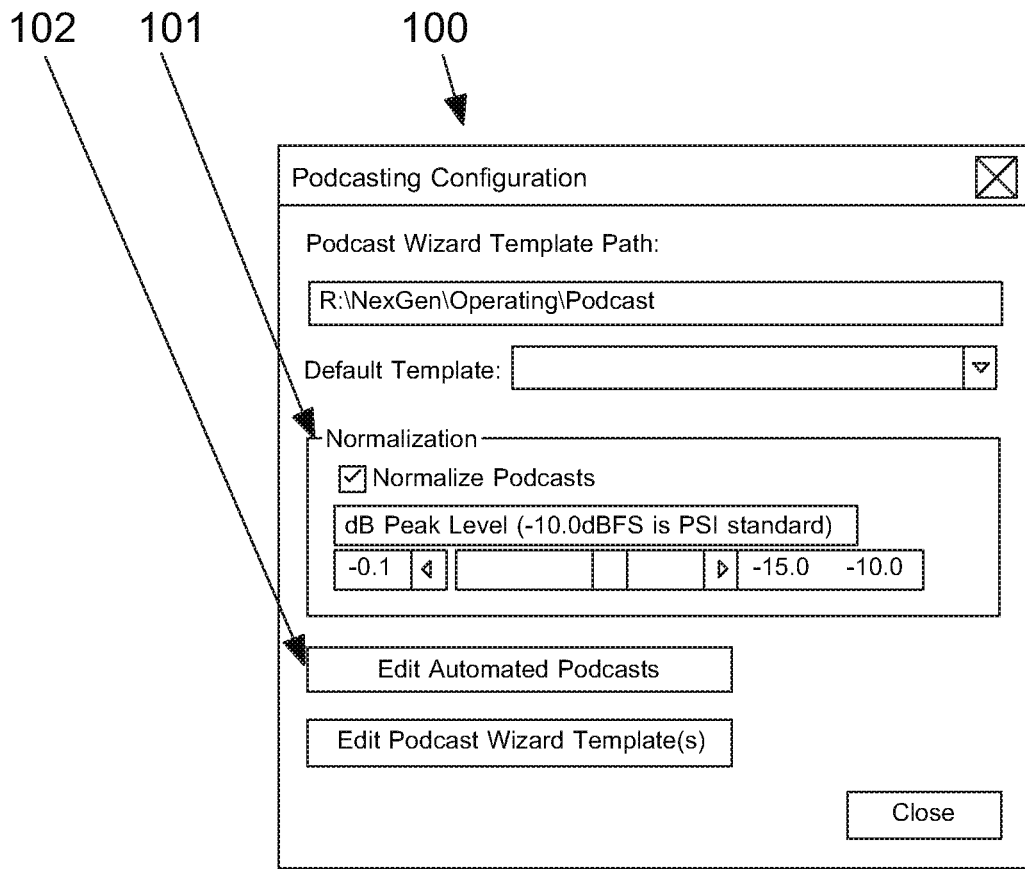


Fig. 16

111

110

AutoCreate Podcast

Process on CPU: Jeff Cpu Processing time: 03:30

Varu | Batcave | NODDS | MikeR1 | Scotta | ScottBr2 | ScottBr | ScottBr3 | Scott's NT

Day	Recording Time	Segment Length (minutes)
<input checked="" type="checkbox"/> Monday	Start: 00:00 End: 00:00	255
<input checked="" type="checkbox"/> Tuesday	Start: 00:00 End: 00:00	255
<input checked="" type="checkbox"/> Wednesday	Start: 00:00 End: 00:00	255
<input checked="" type="checkbox"/> Thursday	Start: 00:00 End: 00:00	255
<input checked="" type="checkbox"/> Friday	Start: 00:00 End: 00:00	255
<input checked="" type="checkbox"/> Saturday	Start: 00:00 End: 00:00	255
<input checked="" type="checkbox"/> Sunday	Start: 00:00 End: 00:00	255

Podcast Wizard Template: MyPodcast.pwt

OK Cancel Apply

Fig. 17

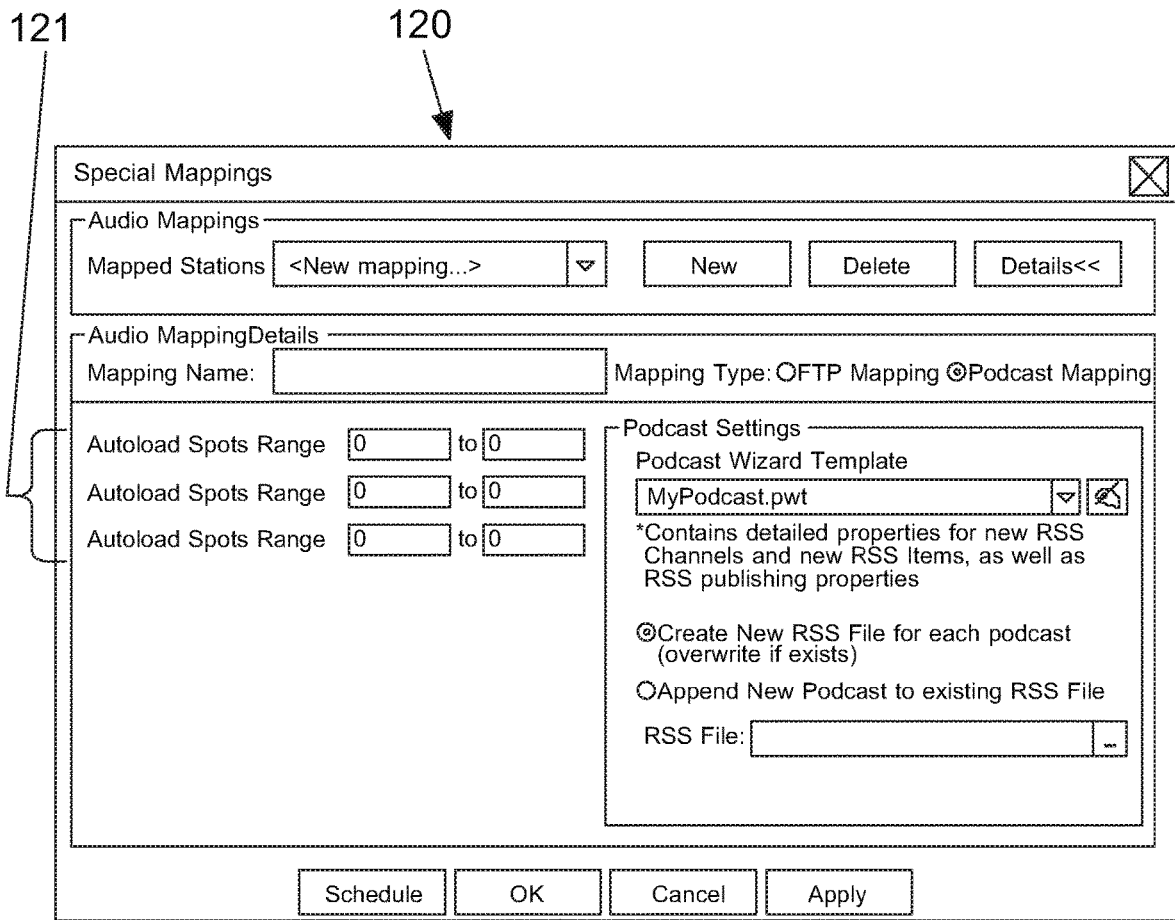


Fig. 18

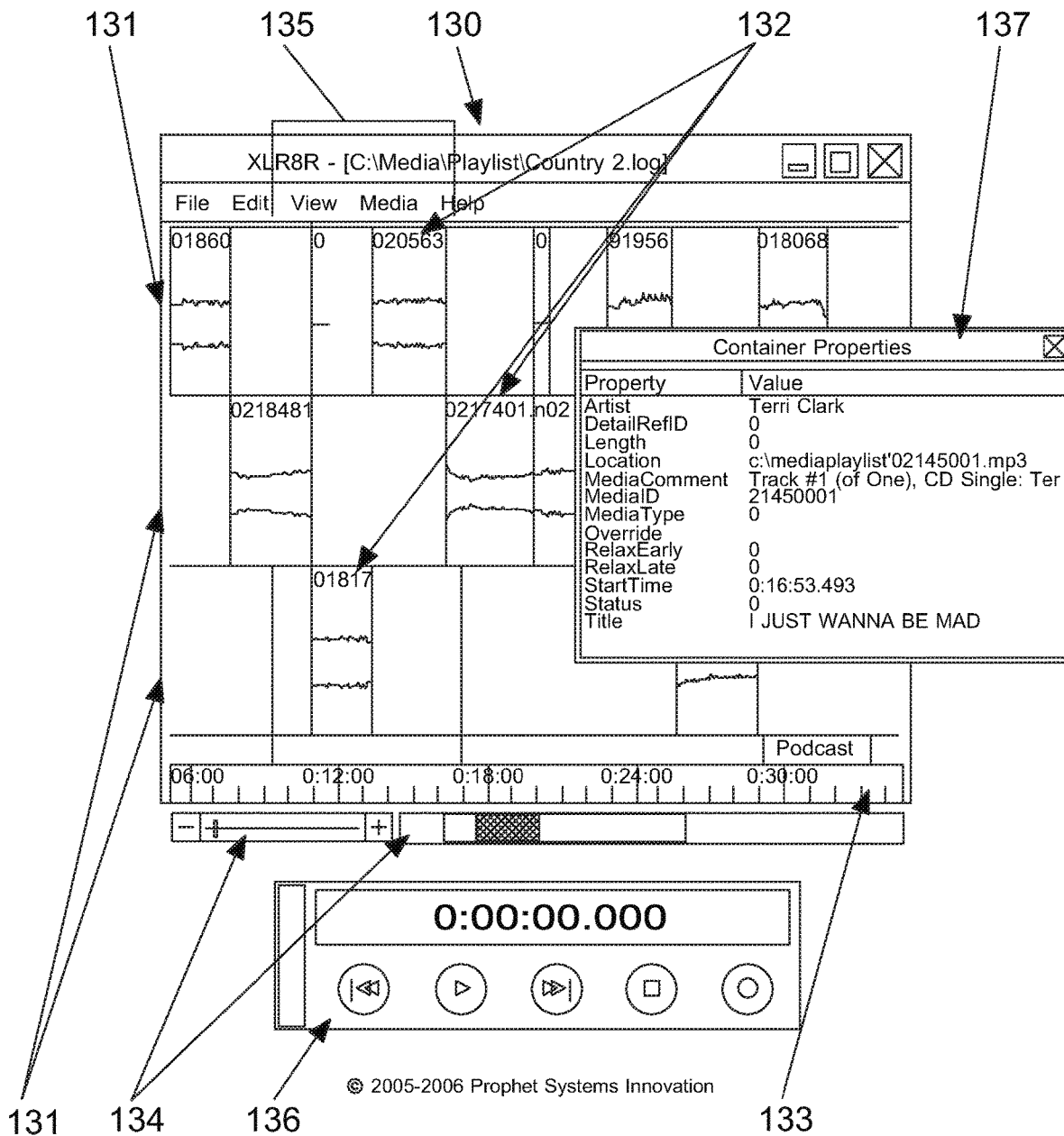
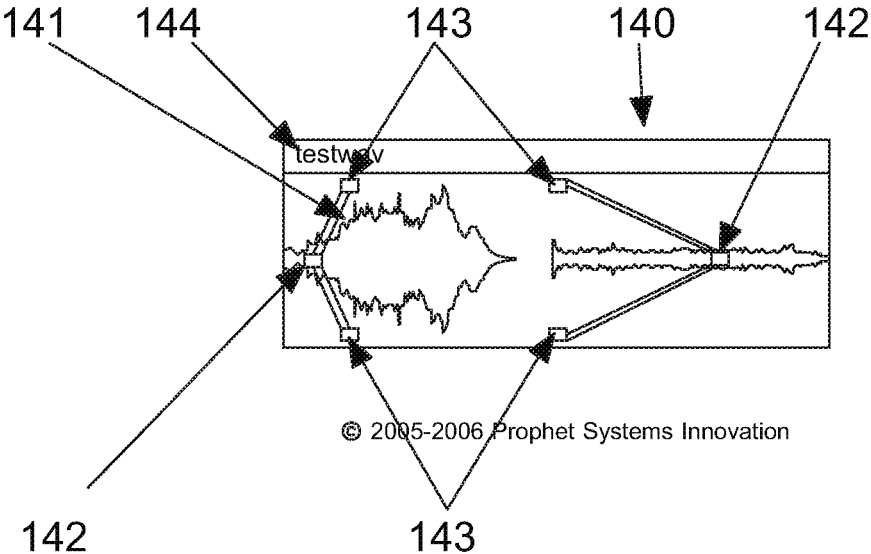


Fig. 19



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PODCAST INTERFACE

CROSS REFERENCE TO RELATED PATENTS

The present U.S. Utility Patent Application claims priority pursuant to 35 U.S.C. § 120 as a continuation of U.S. Utility application Ser. No. 13/656,883, entitled "PLAYLIST-BASED CONTENT ASSEMBLY", filed Oct. 22, 2012, which is a divisional of U.S. Utility application Ser. No. 11/415,868, entitled "PLAYLIST-BASED CONTENT ASSEMBLY," filed May 2, 2006, now U.S. Pat. No. 8,321,041, which claims priority pursuant to 35 U.S.C. § 119(e) to U.S. Provisional Application No. 60/676,909, entitled "PLAYLIST-BASED CONTENT ASSEMBLER," filed May 2, 2005, all of which are hereby incorporated herein by reference in their entirety and made part of the present U.S. Utility Patent Application for all purposes.

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FIELD

This application relates generally to a method and apparatus for assembling and publishing media content, and particularly to automated podcast creation.

BACKGROUND

"Podcasting" generally refers to the distribution of assembled content over a network such as the Internet using web syndication for listening on mobile devices and personal computers. Such content may include, for example, audio and video files and other media events, and may be published, for example, over the Internet using, for example, RSS or Atom (web syndication formats). The term "podcast" may generally refer to both the assembled content and the method of delivery. Podcasts are typically distributed by subscription feed to automatically deliver new content.

Currently, multitrack media editors, such as Propaganda from Mixmeister Technology, are used to manually assemble, sequence, and edit content. Alternatively, some podcasters use real-time recording techniques to assemble content by, for example, electronically playing content from a device and/or creating content by voice, recording that content with a microphone in the desired assembly, and then re-digitizing the content. There exists, therefore, a need for a more automated approach to content assembly.

BRIEF DESCRIPTION OF THE DRAWINGS

FIG. 1 depicts an embodiment of a system that may be used for assembling and publishing content in connection with broadcast automation software;

FIG. 2 is a flowchart of one embodiment of a method for assembling content in a system of FIG. 1;

FIG. 3 depicts an embodiment of an event log of media events that may be provided by the exemplary broadcast automation software;

FIG. 4 depicts an embodiment of an editor that may be provided by the exemplary broadcast automation software that may be used to define the relationship between the media events of FIG. 3;

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FIG. 5 depicts an embodiment of a playlist of media events that may be provided by the exemplary broadcast automation software;

FIG. 6 depicts a selection of media events from the media event log of FIG. 3 for assembly;

FIG. 7 depicts conversion of the selected media events of FIG. 6 to a common file format;

FIG. 8 depicts launching a podcast automation interface that may be provided by the exemplary broadcast automation software;

FIG. 9 depicts one embodiment of an interface for defining an RSS channel that may be provided by the exemplary broadcast automation software;

FIG. 10 depicts one embodiment of an interface for defining an RSS item that may be provided by the exemplary broadcast automation software;

FIG. 11 depicts one embodiment of an interface for defining MP3 property tags that may be provided by the exemplary broadcast automation software;

FIG. 12 depicts one embodiment of an interface for defining a podcast feed that may be provided by the exemplary broadcast automation software, and further depicts mixing of the media events of FIG. 7 into a composite media file;

FIG. 13 depicts conversion of the composite media file of FIG. 12 to a compressed format;

FIG. 14 depicts uploading the converted composite media file of FIG. 13 to an FTP server;

FIG. 15 depicts one embodiment of an interface for podcast configuration that may be provided by the exemplary broadcast automation software;

FIG. 16 depicts one embodiment of an interface for automatic podcast creation scheduling that may be provided by the exemplary broadcast automation software;

FIG. 17 depicts one embodiment of an interface for network mapping that may be provided by the exemplary broadcast automation software;

FIG. 18 depicts one embodiment of an editor for editing the relationship between the media events of a playlist; and

FIG. 19 depicts a detailed view of a container of the editor of FIG. 18.

DETAILED DESCRIPTION

In one embodiment, podcast automation is described in connection with radio station broadcast automation software. Those skilled in the art will appreciate that podcast automation may alternatively be provided in connection with television station broadcast automation software or other broadcast automation software. Those skilled in the art will further appreciate that the content assembly process and apparatus described herein may be used to create and publish a podcast, but is not limited to that purpose. For example, media assembled according to the process described herein may be copied to CD or other media, or may be stored in a media database for later retrieval.

As seen in the embodiment of FIG. 1, podcast automation may be provided in connection with radio broadcast automation software, such as the NexGen Digital™, broadcast automation software suite from Prophet Systems Innovations, installed on a computer 1 located at a radio broadcasting station. In this embodiment, the computer 1 includes a monitor, a keyboard, a mouse, an Intel® Celeron®. 1 GHz processor, 128 Mb of memory, a DirectX-compatible sound card, a Microsoft® Windows®-compatible sound card, DirectX version 8.1 and runs Microsoft® Windows®. 2000/XP. Those skilled in the art will appreciate

that other computer configurations may be used. Computer 1 may also contain sufficient storage for maintaining a local database of content in the form of various media events, or may be connected to a remote database 2 of media event content. In the radio broadcasting context, such content may comprise a plurality of media events such as songs, advertisement spots, radio host commentary, news, segues, beds, promos, station identification, traffic reports, time and temperature announcements, sound effects, shows, and the like, and may include metadata associated with those media events, such as artist, title, track and the like. Those skilled in the art will appreciate that media events in other contexts, such as in assembling video and text files, may include video elements, text and other visual events, as well.

Additionally, for publication of assembled media events in the form of, for example, a podcast, a connection to the network 3 or other communication or data transfer network, such as the Internet, may be used to, for example, upload a podcast to an FTP server 4 for downloading to a personal electronic device such as an iPod 5, mobile phone 6, PDA 7 or personal computer 8. Alternatively, the assembled content may be stored on portable media, such as on a CD 9 or flash drive (not shown), for publication, or stored in the local database of computer 1 or in the remote database 2.

As may be seen in FIG. 2, the podcast automation process may include various steps, some or all of which may be utilized. As will become clear below, those steps do not necessarily have to be performed in the order depicted. The steps depicted in FIG. 2 are discussed in more detail below in connection with discussion of the content assembly process.

As seen in the embodiment of FIG. 3, the exemplary broadcast automation software allows a broadcast station to automate the production of a radio program through creation of a media event log 10, corresponding to step A of FIG. 2. In the event log interface 10, a broadcaster may define, over a 24-hour period, when various media events 11 will be played to create the radio (or television, etc., as the case may be) broadcast “experience,” as is known to those skilled in the art. The event log 12 is thus generally a time-based collection of media events 11 arranged in playback order, and may include metadata associated with the media events 11, such as song title, artist, radio station identification, macros (user-defined sequences of media events) and the like. Other time periods may be used, of course, and an event log 12 may be planned and created well in advance of actual broadcast. The event log 12 may, for example, indicate to the broadcaster whether airtime 13 has been adequately filled. In the embodiment of FIG. 3, the event log provides a list of media events arranged according to the time during which each media event will play. For example, a one-minute long “Great High Mountain Tour” spot 14, or advertisement, is shown as scheduled to play at 9:18:09, followed by the song “Miss Independent” 15 by artist Kelly Clarkson, which is shown as scheduled to play at 9:19:09. Also, for example, an “animal and counter” spot block 16, or advertisement, is scheduled to begin play at 9:22:38, and end at 9:22:54. In this embodiment, the event log sets out an exemplary morning show radio program that includes advertisement spots and songs.

To create the “radio experience,” the exemplary broadcast automation software may provide a segue editor that the broadcaster may use to define the relationship between media events 11, as in step B of FIG. 2. In the embodiment of FIG. 3, the event log interface 10 provides a button 17 by which a broadcaster may access the segue editor. In any case, those skilled in the art will appreciate that the log

interface 10 and event log 12 format are exemplary, and that other broadcast automation software may provide a different interface and format.

FIG. 4 depicts an embodiment of a segue editor 20 that may be provided by the exemplary broadcasting automation software. The segue editor 20 may, for example, illustrate the time sequence of media events by providing a waveform display 21 for visual indication of the transition between media events. The segue editor may also allow for various transitional relationships, such as crossfades, overlap, clipping, and fade in and fade out relationships to be defined, and may provide markers or other data to associate with the media events for indicating such relationships. In the audio context, for example, “fading” generally refers to the process of changing the volume of a media event over time. “Fade in” and “fade out” may thus generally refer to increasing and decreasing, respectively, the volume of a media event over time, and “cross fading” generally refers to simultaneously fading out the end of one media event, while fading in the beginning of the next media event. For example, the end of one song may fade out while the intro to the next song may fade in. “Fading” is commonly done at the beginning and end of a media event, but may be accomplished during other portions of a media event, as well. Those skilled in the art will appreciate that in a video context, a similar relationship may be defined between video elements, e.g., a video element may fade to black, or may fade into a subsequent video element. “Volume transitions” may be used in the same manner as fading to allow for adjustments of volume within a media event during playback. Also, “clipping” generally refers to the process of excluding a portion of a media event during playback, such as the beginning or end of a song or video element. “Overlap” generally refers to simultaneous performance of media events. In the embodiment of FIG. 4, for example, the “Great High Mountain Tour” spot 22 is depicted as a beginning without any crossfade 23, and the “Miss Independent” song 24 following that spot is provided with intros 25.

As is known to those skilled in the art, a playlist, such as that depicted in the embodiment of FIG. 5, may be generated from an event log, and may indicate playback of the media events listed in the event log. In this context, “playback” generally refers to performing a media event or plurality of media events in real-time. In this embodiment, the playlist 30 provides a plurality of media events 31 that may be used to create a radio broadcast. As seen in FIG. 5, to assist in creation and control of a playlist, the “control room” 32 of the exemplary broadcast automation software of this embodiment provides the current date and time and the time remaining until the top of the hour 33, the station being monitored 34, the control board 35 through which the media event will play, the status 36 of each media event (either blank (not playing), Exec (playing) or Done (executed)), the “air time” length 37 of each media event (showing an E if the time is estimated, or an H if it is a specific start time), a description 38 for each media event, each media event’s unique identification number 39, the length 40 of the media event in minutes, seconds and tenths of a second, and any notes 41 associated with the media event. In this embodiment, the “control room” also includes an events progress bar 42 to show the progress of the currently playing media events song, and a block progress bar 43 to show the progress of the currently playing media events spot block, if one is playing. Those skilled in the art will appreciate that the “control room” interface 32 and playlist 30 format is

exemplary, and that other broadcast automation software having different playlist and media event formats may be utilized.

The “control room” interface **32** of FIG. **5** further includes various status indicators and operating options related to playback of the playlist. At the lower edge of the screen, for example, the status indicator **44** in “AUTO” mode indicates that the broadcast is being done automatically without manual intervention. Alternatively, the broadcast mode may allow for “live assist” intervention if a human operator is present. The “Segue Editor” button **45**, for example, allows the relationship or transition between media event to be defined to provide a particular listening experience, as described above in connection with FIG. **4**. That is, step B of FIG. **2** may be performed at this point, as well, or the alternative. In a typical radio broadcast, as noted above, one media event may fade into the next media event, or media events may partially or wholly overlap. In using a radio broadcast program as a podcast, for example, it is desired to retain the relationship between media events.

Of course, a broadcaster may also define a transition or otherwise alter the listening experience “on the fly” by using the “Fade,” “End” and “Fade-N-Go” buttons **46** depicted in the “control room” interface **32** of FIG. **5**.

It may be desired to publish a portion of the radio program as a podcast. In this embodiment, and as seen in FIG. **6**, the desired portion **50** of the radio program may be selected from the event log **51**. As seen in FIG. **6**, the broadcast automation software allows for selection of a series of media events for publication as a podcast. In FIG. **6**, the highlighted portion **50** of the event log begins at 17:00:00 and ends at 17:13:41, and encompasses five songs. Those skilled in the art will appreciate that a plurality of portions may be selected. For example, it may be desired to select a portion of the event log, and deselect certain media events, such as local advertisements, or otherwise select only certain portions of the event log.

In the embodiment of FIG. **6**, to automatically create podcast, one may select a “Create Podcast from Selection” option from a menu **52**. In this embodiment, the media events selected from the event log **51** are converted to a podcast, as described in more detail below. Upon selecting the podcasting option from the menu, the media events captured in the event log selection **50** each may be retrieved from a media event database, as in step C of FIG. **2**, along with metadata (such as the transitional relationship between media events) associated with each media event, uncompressed, if compressed, and converted from their native formats, if necessary, and converted to a common file format, as in step D of FIG. **2**. In this embodiment, for example, the media events stored at the remote database **2** of FIG. **1** in MPEG-1 Layer 2 format may be retrieved and converted to the PCM (.wav) file format as is known in the art, as depicted in the embodiment of FIG. **7**. Upon conver-

sion, the media events may be locally saved in the common file format along with associated metadata.

Once the media events have been converted into and saved in a common file format, the broadcast automation software may launch a process, as seen in the embodiment of FIG. **8**, that may allow the broadcaster to define and publish the podcast. Generally, that process may be comprised of four steps, namely, (1) defining an RSS channel, (2) defining an RSS item, (3) providing MP3 or other media property tags and (4) publishing the podcast.

As seen in the embodiment of FIG. **9**, the broadcaster may define the RSS channel for podcast publication over the Internet. In this embodiment, a user interface **60** is provided to allow the broadcaster to easily define XML tags, such as podcast title, description, and URL **61**. Many other XML tags **62** may be defined, as well, such as copyright information, language, editor, publication date, and various associated documents, to name a few examples. Generally, the RSS channel may be defined once, and once the RSS channel is defined, a user may simply add, delete or modify RSS items in that channel thereafter.

As seen in the embodiment of FIG. **10**, the next step is to define the RSS item or podcast. In general terms, an RSS item is the summary of the content delivered through the RSS channel. As shown in the interface **70** FIG. **10**, a user may define the podcast title and description **71**, as well as author, publication date, source and the like **72**. Generally, the XML tags associated with the RSS item serves to define the podcast at the FTP or web site for subscribers. For example, the XML tags may be interpreted for display on an HTML web page to provide the foregoing information.

As seen in the embodiment of FIG. **11**, the broadcaster may also provide an interface **80** to allow a user to define MP3 or other media property tags **81** to accompany the podcast. Such tags may be, for example, idv1 and idv2 MP3 tags. Those skilled in the art will appreciate that other types of tags may accompany other media formats. For example, if a user downloaded the podcast to an iPOD, the information contained in the MP3 property tags may be displayed on the iPOD’s screen. Such information may include title, artist, album and the like information to accompany the podcast.

As seen in the embodiment of FIG. **12**, a broadcaster may define the podcast feed. In this embodiment, the podcast feed interface **90** may be used to create or update a local copy of the RSS or web feed, as well as publish and save changes. In this embodiment, the interface provides the options **91** of publishing or saving the RSS and podcast files to different locations. If, for example, the files are to be published to the same location, only the “FTP Publish Podcast” section **92** need be completed. Also, the interface provides an option **93** to trim RSS items to, for example, the last 10 items published.

In this embodiment, the podcasting automation interface provides a list of defined variables to be used in defining the podcast. Those variables may include the following:

Date and Time Substitution Variables:

%MM%	2 Digit
%DD%	2 Digit
%YY%	4 Digit
%HR%	2 Digit
%MIN%	2 Digit
%SEC%	2 Digit
%DATE%	MM-DD-YYYY
%TIME12%	HH:MM:SS
%TIME24%	HH:MM:SS

-continued

Date and Time Substitution Variables:	
%RFC822_TIME%	DAY, DD MMM YYYY HH:MM:SS GMT
%INT64_TIME%	INT64 Time stamp, 100-nanosecond intervals since Jan. 1, 1601 (like filetime)
%GMTMM%	2 Digit
%GMTDD%	2 Digit
%GMTYY%	4 Digit
%GMTHR%	2 Digit
%GMTMIN%	2 Digit
%GMTSEC%	2 Digit
%GMTPOS%	GMT LOCAL POSITION OFFSET + or - hrs_min-XX_XX or XX_XX) hrs
%GMTFILENAME -	FULL GMT UNIQUE PATH STAMP see DEF_GMT_TIMESTAMP above RSS Open File Variables
RSS Channel Page Control Variables	
%RSS_FULLPATH%	Retrieves the current data load RSS File, full path
%RSS_PATHONLY%	Retrieves the current data load RSS File, path only no file
%RSS_FILENAME%	Retrieves the current data load RSS File, filename only NO EXTENSION . . .
RSS Item Page Control Variables	
%RSSCHAN_TITLE%	Retrieves the current data in the channels title control
%RSSCHAN_DESC%	Retrieves the current data in the channels description control
%RSSCHAN_LINK%	Retrieves the current data in the channels link control
%RSSCHAN_CAT%	Retrieves the current data in the channels category control
%RSSCHAN_EDITOR%	Retrieves the current data in the channels editor control
%RSSCHAN_WEBM%	Retrieves the current data in the channels webmaster control
MP3 Page Control Variables	
%MP3_TITLE%	Retrieves the current data in the MP3 title control
%MP3_ARTIST%	Retrieves the current data in the MP3 artist control
%MP3_ALBUM%	Retrieves the current data in the MP3 album control
%MP3_COMMENT%	Retrieves the current data in the MP3 comment control
%MP3_YEAR%	Retrieves the current data in the MP3 year control
%MP3_GENRE%	Retrieves the current data in the MP3 genre control
Podcast Page Control Variables	
%PODCAST_RSSFILE%	Retrieves the RSS Filename in the Save as RSS File control, filename only NO EXTENSION . . .
%PODCAST_AUDIONAME%	Retrieves the Audio Filename in the RSS Mix Audio control, filename only NO EXTENSION . . .
%PODCAST_AUTIOTYPE%	Retrieves the Audio filename type or extension in the RSS Mix Audio control. Audio file extension . . .

Once the podcast has been defined and tagged, the media events selected from the event log may then be merged 94 into a single composite media file using the transitional information contained in the metadata, as is also depicted in FIG. 12, and as corresponding to step E of FIG. 2. Merger may be accomplished by beginning with the chronologically first media event, appending the subsequent media event, 55 and modifying the media events to reflect the relationship established between the two. Subsequent media events may be appended in like manner. Thus, the composite media file may provide the desired listening experience, e.g., the composite audio file may reflect a particular radio broadcast 60 that includes any relationship, such as overlap, cross fading and timing established between media events. In other words, the radio program provided as a podcast will sound exactly as it would if broadcast over the air. In this way, a podcast may be created much more quickly than may be 65 accomplished through capturing real-time playback of the media events via microphone.

Following merger, the composite audio file may be converted to a file format suitable for publication and playback, such as the MP3 file format, as seen in the embodiment of FIG. 13, and as corresponds to step F of FIG. 2. In this embodiment, the broadcast automation software may convert the PCM (.wav) audio file back to an MP3 file format. 55 Alternatively, conversion may be accomplished at the same time as merger. Appropriate MP3 tags, as described above in the MP3 property tagging process, may then be added to allow metadata such as the title, artist, album, track number, etc., to be stored in the MP3 file. Those skilled in the art will appreciate that other file formats, such as AAC, WMA and Ogg Vorbis, may be used, along with tags applicable to those formats.

Finally, the podcast may be published by uploading to an FTP server as shown in FIG. 14, and as in step G of FIG. 2, for download to a personal electronic device, such as an iPod, as described above in connection with FIG. 1. Once

the podcast is uploaded to the FTP server, subscribers may automatically receive the composite file as a web feed. Of course, as noted above, those skilled in the art will also appreciate that the podcast may be transferred to other portable media, such as CD or flash drive, for publication, or may be stored in the database of media events.

Those skilled in the art may appreciate that broadcast automation software may provide a way to configure podcasting options in advance of creating a podcast. For example, as seen in the embodiment of FIG. 15, the broadcast automation software may provide an interface **100** to allow a broadcaster the option of normalizing **101** a podcast so that the volume level of each media event is made substantially the same as the volume level of the other media events comprising the podcast. Also, as seen in the embodiment of FIG. 15, the broadcast automation software may provide an automatic scheduling interface button **102** to allow for pre-scheduled creation of podcasts. In the embodiment of FIG. 16, for example, an interface **110** may be provided to allow a given station **111** to schedule the date, time and length of a podcast. Using this embodiment, a broadcaster may avoid the need to select media events from a playlist or event log each time a podcast is made.

Likewise, broadcast automation software may provide an interface **120** for broadcasters to map the transfer of podcasts upon creation, as seen in the embodiment of FIG. 17. For example, a broadcasting organization may comprise several broadcast stations connected through a wide area network, but only one broadcast automation scheduler. In that event, the broadcast scheduler may define, or map, a remote broadcast station **121** to which a podcast, once created, may be transferred or “WANcast.” For example, a broadcaster may record a live radio interview, and, upon recording, automatically distribute that recorded interview as an audio file or podcast to a remote broadcast station or FTP server for use.

Thus, the podcast automation process may include selection of media events from a playlist or event log, or automatic scheduling of podcast creation, or automatic distribution across a wide area network.

Those skilled in the art will appreciate that content assembly may be based on an event log or a playlist or a combination of the two, or some similar compilation of media events. Also, the content assembly or podcast of this embodiment may be based on a playlist/log of media events yet to be played, or on a playlist/log of media events that have already been broadcast, or some combination of the two. For example, a podcast may be created from an event log of a radio program generated prior to real-time broadcast of the program. As used in the claims, the term “automation playlist” broadly covers both playlist and event log. Those skilled in the art will also appreciate that an event log or playlist may, for example, define playback in absolute time, in which playback of a media event begins based upon an exact time measured from a defined starting point, such as a particular clock time or at the beginning of the event log. Likewise, those skilled in the art will appreciate that event log and playlist playback may be defined in transitional time. Transitional time playback, generally means that the media events, play back as they relate to each other. Using a transitional time method, a user may set a cross fade start point for the media event, and when the media event is played, the next media event will begin playing when the cross fade point is reached. A transitional time playback method may present more of a dynamic playback approach.

Those skilled in the art will also appreciate that the process described herein may be provided in a standalone

software application usable not only with the broadcast automation software, but also with music-mixing software applications such as Adobe Audition, DigiDesign ProTools and Apple’s Garageband. Such content assembly software may be distributed, for example, on CD or via Internet download. Alternatively, the content assembly software may be provided as an interactive web-based application.

For example, the podcast automation process may be provided as a standalone software application that may be used with other broadcast automation software. For example, a playlist transition editor may be combined with the podcast automation functionality embodied in the “Podcast Wizard” interface of FIG. 9 et seq.

FIG. 18 depicts one embodiment of such a playlist transition editor **130** that may accept playlists generated by broadcast automation software from a variety of vendors, as well as playlists generated by other music mixing software. Such a playlist transition editor may receive a playlist and edit the relationship between media events of that playlist. In the embodiment of FIG. 18, each track **131** may contain one or more media event containers **132**. A user may arrange the containers and define the desired transition between media events. A time scale **133** running below the tracks allows the user to view the time position of each media element, and slider bars **134** allow the user to determine the portion of the timeline at which the media events are to be played. A user may use a cursor to select portions **135** of the media events across various tracks, and use the playback controls **136** to review the media events.

FIG. 19 depicts an exemplary container **140** from the playlist transition editor **130** of FIG. 18. As seen in FIG. 19, the container **140** depicts the waveform **141** of the media event, and provides “handles” that may be easily manipulated by a user to define the transition between media elements. The middle handle **142** allows a user to set the transition point within a media event, and the outer handles **143** allow a user to define the transition. For example, the outer handles **143** may be dragged to define the time over which fading may occur. Also, as seen in FIG. 19, each container **146** provides the name **144** of the media event represented in the container **146**. Referring again to FIG. 18, a user may review and edit container properties **137**. Also, using various drop-down menus provided in this embodiment (not shown), a user may create a media event for a container **132**, cut content, copy and paste content, and delete content using the transition editor **130** in a manner known to those skilled in the art.

Although the foregoing specific details describe certain embodiments of this invention, persons having ordinary skill in the art will recognize that various changes may be made in the details of this invention without departing from the spirit and scope of the invention as defined in the appended claims. Therefore, it should be understood that this invention is not to be limited to the specific details shown and described.

What is claimed:

1. A podcast creation and publishing method for execution by a computer system, the method comprising:
 - highlighting a plurality of media events from a list of media events of at least one media event log displayed on a graphical user interface (GUI), wherein the media event log includes the list of media events and metadata associated with each media event of the plurality of media events, and wherein the metadata is stored in a media event database;
 - defining, via the GUI, a transitional relationship between at least two media events of the plurality of media

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events, wherein a first media event of the at least two media events and a second media event of the at least two media events partially overlap, and wherein the transitional relationship is added to corresponding metadata associated with the first and second media events;

selecting, from a drop down menu displayed on the GUI, an option to generate a podcast from the plurality of media events of the at least one media event log;

generating the podcast from the plurality of media events of the at least one media event log, wherein generating the podcast includes:

retrieving the plurality of media events from the media event database along with the metadata;

converting the plurality of media events and the metadata into a common format to produce an automation playlist of media events;

publishing the automation playlist of media events in a podcast, wherein the publishing of the podcast using a podcast automation interface includes:

defining a web syndication format;

defining one or more RSS (Really Simple Syndication) items, including at least a summary of RSS item content;

defining one or more re-usable RSS channels for the publishing of the podcast, the defining one or more re-usable RSS channels including defining XML (Extensible Markup Language) tags associated with the one or more RSS items;

defining one or more RSS (Really Simple Syndication) variables for the publishing of the podcast;

defining a podcast feed, wherein the podcast automation interface is used to create a local copy of one or more of: an RSS file or a web feed; and

distributing the podcast over a network; and

storing the automation playlist of media events in the media event database.

2. The method of claim 1, wherein the RSS variables include one or more of: date and time substitution variables, RSS open file variables, RSS channel page control variables, RSS item page control variables, MP3 page control variables, or podcast page control variables.

3. The method of claim 2, wherein the RSS open file variables include one or more of: retrieving a current data load RSS file, full path; retrieving a current data load RSS file, path only, no file; or retrieving a current data load RSS file, filename only, with no extension.

4. The method of claim 2, wherein the RSS channel page control variables retrieve current data in channels including any of: channels title control, channels description control, channels link control, channels category control, channels editor control, or channels webmaster control.

5. The method of claim 2, wherein the RSS item page control variables retrieve current items in channels including any of: item title control, item description control, item link control, item category control, item author control, item comment control, or item enclosure URL.

6. The method of claim 2, wherein the MP3 page control variables retrieve current data including any of: MP3 title control, MP3 artist control, MP3 album control, MP3 comment control, MP3 year control, or MP3 genre control.

7. The method of claim 1 further comprises providing media property tags related to file format.

8. The method of claim 7, wherein: the media property tags include pre-determined metadata associated with individual media elements.

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9. The method of claim 8 further comprises obtaining the pre-determined metadata from a file.

10. A podcast creation and publishing system comprising:

a processor;

memory operably associated with the processor;

a program of instructions configured to be stored in the memory and executed by the processor, the program of instructions includes:

highlighting a plurality of media events from a list of media events of at least one media event log displayed on a graphical user interface (GUI), wherein the media event log includes the list of media events and metadata associated with each media event of the plurality of media events, and wherein the metadata is stored in a media event database;

defining, via the GUI, a transitional relationship between at least two media events of the plurality of media events, wherein a first media event of the at least two media events and a second media event of the at least two media events partially overlap, and wherein the transitional relationship is added to corresponding metadata associated with the first and second media events;

selecting, from a drop down menu displayed on the GUI, an option to generate a podcast from the plurality of media events of the at least one media event log;

generating the podcast from the plurality of media events of the at least one media event log, wherein generating the podcast includes:

retrieving the plurality of media events from the media event database along with the metadata;

converting the plurality of media events and the metadata into a common format to produce an automation playlist of media events;

publishing the automation of playlist media events in a podcast, and

wherein at least one instruction to publish the automation playlist of media events in a podcast uses a podcast automation interface and comprises:

defining a web syndication format;

defining one or more RSS (Really Simple Syndication) items, the defining one or more RSS items including at least a summary of RSS item content;

defining one or more reusable RSS channels for the publishing of the podcast, the defining one or more reusable RSS channels including defining XML (Extensible Markup Language) tags associated with the one or more RSS items;

defining one or more RSS (Really Simple Syndication) variables for the publishing of the podcast;

defining a podcast feed, wherein the podcast automation interface is used to create a local copy of one or more of: an RSS file or a web feed; and

distributing the podcast over a network; and

storing the automation playlist of media events in the media event database.

11. The system of claim 10, wherein the RSS variables includes one or more of: date and time substitution variables, RSS open file variables, RSS channel page control variables, RSS item page control variables, MP3 page control variables, or podcast page control variables.

12. The system of claim 10 further comprises providing media property tags related to file format.

13. The system of claim 12, wherein the media property tags include pre-determined metadata associated with individual media elements.

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14. The system of claim 10, further comprising:
 the media event log including at least a first event log and
 a second event log and at least one instruction to obtain
 the first event log from a first source;
 at least one instruction to obtain the second event log from
 a second source; and
 at least one instruction to create the automation playlist of
 media events from the first event log and the second
 event log.

15. A podcast creation and publishing method for execu-
 tion by a computer system, the method comprising:
 highlighting a plurality of media events from a list of
 media events of at least one media event log displayed
 on a graphical user interface (GUI), wherein the media
 event log includes the list of media events and metadata
 associated with each media event of the plurality of
 media events, and wherein the metadata is stored in a
 media event database;
 selecting, from a drop down menu displayed on the GUI,
 an option to generate a podcast from the plurality of
 media events of the at least one media event log; and
 generating the podcast from the plurality of media events
 of the at least one media event log, wherein generating
 the podcast includes:
 creating a list of separate media events, including the
 plurality of media events of the at least one media
 event log, to be automatically combined into a pod-
 cast wherein the at least one media event log pro-
 vides the list of separate media events arranged
 according to a time during which each media event
 will play, and wherein a first media event of the
 separate media events and a second media event of
 the separate media events partially overlap;
 obtaining metadata specifying transition relationships
 between the separate media events; and
 modifying at least some of the separate media events
 based on the metadata to produce combined media
 events;
 publishing the combined media events in a podcast,
 wherein the publishing of the podcast using a pod-
 cast automation interface, comprises:

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defining a web syndication format;
 defining one or more RSS (Really Simple Syndica-
 tion) items, the defining one or more RSS items
 including at least a summary of RSS item content;
 defining one or more re-usable RSS channels for the
 publishing of the podcast, the defining one or
 more re-usable RSS channels including defining
 XML (Extensible Markup Language) tags associ-
 ated with the one or more RSS items;
 defining one or more RSS (Really Simple Syndica-
 tion) variables for the publishing of the podcast;
 defining a podcast feed, wherein the podcast auto-
 mation interface is used to create a local copy of
 one or more of: an RSS file or a web feed; and
 distributing the podcast over a network.

16. The method of claim 15, wherein the RSS variables
 includes one or more of: date and time substitution variables,
 RSS open file variables, RSS channel page control variables,
 RSS item page control variables, MP3 page control vari-
 ables, or podcast page control variables.

17. The method of claim 16, wherein the RSS open file
 variables include one or more of: retrieving a current data
 load RSS file, full path; retrieving a current data load RSS
 file, path only, no file; or retrieving a current data load RSS
 file, filename only, with no extension.

18. The method of claim 16, wherein the RSS channel
 page control variables retrieve current data in channels
 including any of: channels title control, channels description
 control, channels link control, channels category control,
 channels editor control, or channels webmaster control.

19. The method of claim 16, wherein the RSS item page
 control variables retrieve current items in channels including
 any of: item title control, item description control, item link
 control, item category control, item author control, item
 comment control, or item enclosure URL.

20. The method of claim 16, wherein the MP3 page
 control variables retrieve current data including any of: MP3
 title control, MP3 artist control, MP3 album control, MP3
 Comment control, MP3 year control, or MP3 genre control.

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